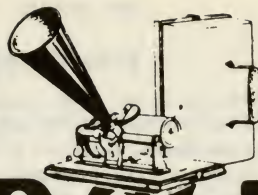


The HILLANDALE News



OCTOBER 1981 No. 122



Alle Kinematographen- Theater-Besitzer

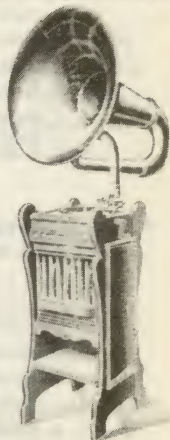
werden gebeten sich von uns Offerte
machen zu lassen, oder uns zu besuchen.

Wir liefern Orchestrions, Orchester-Pianos,
elektrische Pianos, auch mit der Hand
spielbar, Concertos

und vor allen Dingen:

Riesen-Sprech-Apparate

welche eine ganze Kapelle, einen ganzen Männer-
Chor, Sologesänge etc. genau so laut wiedergeben,
wie sie im Original vorgetragen werden.



Wir geben Rabatte und Zahlungs-erleichterungen ganz nach Uebereinkunft.

Kommen Sie nur nach der schönen Gartenstadt Düsseldorf oder der Handels- und Seestadt Bremen wir vergüten Käufern die Reise.

Einrichtung und
Vermietung
ganzer Theater.

A. Werner's Musikwerke
Bremen und Düsseldorf

Leih-Einrichtung
sprechender u. sing.
Photographien.

Hutfilterstr. 6-8 und Petistr. 5, im Zentrum der Stadt
Fernsprecher 1984

ca. 400 Quadratmeter an allererster Lage.

Graf Adolfr. 106 und Harkortstr. 7, dicht am Hauptbahnhof
Fernsprecher 2257

ca. 300 Quadratmeter an allererster Lage.

Lieferung nur erstklassiger Fabrikate. ✕ Größtes und leistungsfähigstes Geschäft dieser Branche Deutschlands.
Grosses Lager von konkurrenzlosen Instrumenten aller Art von Mk. 400 bis Mk. 30000 mit elektr. Lichtanlage, beweglichen Figuren,
Kunstverglasungen, Gewichts- oder Motorbetrieb. — Musik-, Verkaufs-, Schau- und Unterhaltungs-Automaten.

Eigenes grosses Theater mit lebenden, sprechenden und singenden Photographien.

Twenty-eight Prizes of 24 Records.

- P. G. Hart Hadley, Foxgrove Road, Beckenham.
 Horace Lord, 80, Earl Street, Ashton-under-Lyne.
 E. Bull, 4, Gore Terrace, Swansea.
 J. Baker, 20, Russell Street, Darlington.
 J. Tweedie, 90, Westover Road, Bramley, Leeds.
 T. H. Searle, 3, Linden Buildings, Brick Lane, E.
 J. Whitehurst, 12, Stanton Hill, Mansfield.
 E. Harness, 83, Cornbrook Road, Hulme.
 H. Cumming, 32, Camden Road, N.W.
 F. H. Law, 13, Inchmarnoch Street, Cardiff.
 C. Nix, 13, Gerrard Street, Preston.
 H. Galt, 25, Powerscroft Street, Belfast.
 H. Drew, 404, Salisbury House, London Wall, E.C.
 A. Reid, 10, Belton Road, Leytonstone.
 J. Richards, 50, Chinley Street, Attercliffe.
 J. F. Cowell, 140, Rodenhurst Road, Clapham Park, S.W.
 T. Herraghty, Ratray, Blairgowrie.
 Ernest Fox, 16, Scarbro' Road, Darnall.
 Dennis Denman, 7, Stokes Croft, Bristol.
 Thompson Furniss, 79, Victoria Road, Saltaire.
 S. Attwood, 11, Stirling Road, Walthamstow.
 F. Dearden, 87, Raper Street, Oldham.
 A. G. Morris, 34, Borrowdale Road, Liverpool.
 A. G. Pickstock, 24a, Avenue Road, Camberwell.
 Joseph Hinds, 20, North Kent Street, Manchester.
 Edwin F. Rigby, 51, Magdala Street, Belfast.
 Thos. Wain, 34, Greenwich Street, Holbeck.
 R. Batchelor, 148, Green Lane, Small Heath.

Twenty Prizes of 12 Records.

- T. W. Brown, Wick Road, Brislington.
 Alfred Jackson 125, Arragon Road, East Ham.
 Geoffrey Heighway, 8, Orlando Road, London, S.W.
 Alfred Walls, 12, Wheeldon Street, Gainsborough.
 R. Dixon, Prestwick Wins Cottages, Kenton.
 A. Mulley, 17, Greenmount Place, Leeds.
 J. Slade, 62, Marlborough Road, S.E.
 Wm. Smith, Alma House, Darlaston.
 A. Lansdell, 8, Portland Place, Clapham Road, S.W.
 J. Donovan, 2a, Royal Oak Walk, Hoxton, N.
 J. Hicks, Chapel Street, Holsworthy, Devon.
 Annie Hibberd, 75, Arundel Street, Sheffield.
 H. L. Potter, West Hill, Ottery St. Mary.
 P. Dacre, 39, Culverden Road, Balham, S.W.
 J. Middleton, 63, St. Andrew's, Uxbridge.
 J. Entwistle, 1, Gooch Street, Horwich, Lancashire.
 W. R. Wolfe, 150, Grant Avenue, Grantwood, New Jersey U.S.A.
 Chas. Gilpin, 180, Hydethorpe Road, Balham, S.W.
 W. Ingles Rogers, 1, Owen Place, Plymouth.
 D. R. Johnston, 59, Dinsdale Road, Newcastle.

Thirty Prizes of Six Records.

- C. A. Ballinger, The Cottage, Marple Way, Acton.
 G. W. Hall, 2, Osborne Street, Wigan.
 W. J. Grant, 32, Eddystone Road, Crofton Park, S.E.
 F. Such, 56, Milroy Street, Edge Hill.
 H. C. Bode, 17, Bonsall Road, West Derby.
 W. Green, 1, York Street, Stourport.
 J. Walden, 95, High Street, Strood, Kent.
 A. Hudson, 10, Hooldroyd, Huddersfield.
 J. Edwards, 15, Arundel Street, Liverpool.
 R. Jeffrey Leigh, Anglesea, Stafford Road, Southampton.
 A. G. Hooper, 73, Wightman Road, Harringay, N.
 Thos. Hewson, Marsh Lane Police Station, Leeds.
 W. J. Ward, 18, Sandringham Road, Liverpool.
 A. F. Thorn, 57, Park Road, Stratford, E.
 Alfred R. Martin, 18, Claremont Terrace, Edinburgh.
 Fred J. Godfrey, 73, Vicarage Lane, Stratford, E.
 T. C. Braund, 12, Upper St. Mary's Road, Birmingham.
 T. H. Norris, Technical College, Leonard Street, E.C.
 C. F. Emery, 8, Gainsboro' Street, Sudbury.
 R. Brompton, 17, Ridge Road, Leeds.
 L. J. Parry, The Croft, Cirencester.
 Geo. Rose, 23, The Arcade, Bedford.
 L. Allen, 17, Mountcastle Road, Leicester.
 W. J. Hardy, 45, Greenfield Road, South Tottenham.
 A. C. Towers, 2, Naples Road, nr. Tulse Hill, S.W.
 A. C. Harper, Albion Street, Saxmundham.
 Wm. Baines, 2, Llynri Terrace, Enfield, N.
 M. Smith, 4, Pembar Avenue, Walthamstow.
 Jas. W. McFarlane, 47, Ormonde Street, Jarroon-on-Tyne.
 C. R. Elston, 40, Monument Street, Devonport.

Our friends will observe that we have added 14 prizes to the 76 offered, viz., six extra phonographs and eight of 24 records each, making 90 in all. We regret that we could not award a prize to each competitor, and that we could not keep the time open long enough to enable our Colonial friends to compete. One competitor from New Jersey, U.S.A., claims as a "square deal" that he should have grace for time: the judges thought so also and admitted his "coupon" for consideration.

Edchat

I cannot pretend that this is the most professionally produced of magazines, and it could be argued that there is no need for it to be so. There are times, however, when I cannot help feeling that an office devoted to producing the magazine would be more convenient than a corner of the drawing room, and no more so than when it was pointed out to me that there seemed to be something missing between pages 257 and 258 of George Frow's article on Record Filing in the last issue. A search in the bookshelves which had served as an 'out' tray during the typing of that issue revealed a whole page of typescript, which had slipped down behind some books before the pages were numbered, and therefore was not missed. My apologies to the author of the piece, and to all readers for this appalling misplacement; the missing page is being printed as part of this issue, on the inside back page. Anyone who wishes to make the article complete may cut this page off and insert it in the right place. The reverse side contains only the standard back-page layout, so that nothing will be lost from the October magazine, provided the cut is made in the margin with enough paper left in the margin to preserve the front cover in place.

ILLUSTRATIONS

For our FRONT COVER picture this month, we have Dr. Rainer E. Lotz to thank once again for an advertisement from *Kinematograph*, No 53 of January 1908. Dr. Lotz comments that he does not recall any mention elsewhere of 'Giant Talking Machines' being manufactured by A. Werner's Musikwerke, and suggests that this firm was acting as an agent for another firm's products - if so, can anyone identify the manufacturer of the machine shown?

The FRONTISPIECE shows the results of the Edison Bell competition printed in the August issue, and further Edison Bell advertisements follow later in this number.

The photographs on Page 264 show scenes at the PHONOFAIR held at Pyrford in June: Mike Field is seen receiving his prize for the best restored machine from the Chairman, and John Smith demonstrates a Pathé-type Concert Automatique coin-slot machine. Just in the picture on the left is Stewart Matthews, winner of the prize for the best original machine; he was also a prize-winner at the Malvern fair last year, and can be seen receiving a prize from the Chairman on the cover of last October's Hillandale. The man who organised the Pyrford event, Dave Roberts, is shown explaining a repeating Edison Home in the upper picture on Page 285. A full report of this splendid event has been promised, but is not to hand at the time of going to press.

The lower picture on Page 285 was sent to us by Bill Pratt in Toronto, and shows an Edison Blank carton (containing a black wax, unrecorded cylinder) together with the package in which it was sent from the International Correspondence schools in Pennsylvania to their distributor in Toronto, and thence to a local address in Toronto. The postmark is indistinct, but is probably around 1915.



BRITISH BRUNSWICK

The History of BRUNSWICK CLIFTOPHONE, BRUNSWICK CLIFTOPHONE LTD. and BRUNSWICK in the 1920s (adapted from the talk given to the Society on June 23rd 1981 by Frank Andrews).

The Brunswick, Balke Collender Company of Chicago had been in business for about seventy-five years before it began to sell Brunswick gramophones in June 1916. At that time the Company claimed to be the largest users of hardwoods in the world, and also the largest manufacturers of cabinets. Furniture, carriages, bar-room fittings and games equipment were other products.

Entry into the talking machine business was occasioned by the loss of bar-trade (due to the increasing spread of prohibition in the States) and also by the return of a large quantity of cabinets by the Edison business. These Brunswick, Balke Collender decided to turn into gramophones.

There were intimations in September 1919 that the company was to make its own records, and these duly appeared in January 1920, the recording laboratory being manned by personnel with considerable experience from such firms as Victor and Edison.

By June 1922, American-labelled Brunswick records and Brunswick machines were being imported into Britain by Alfred Graham and Co. This company, which made Algraphones, had hopes of becoming Brunswick's agent in this country.

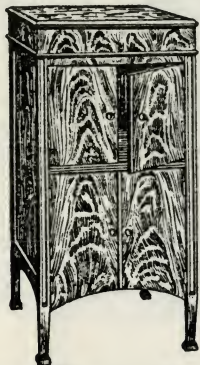
By August 1923, W. Sinkler Darby (the recording engineer who had joined Berliner in 1895 and had spent many years with the Gramophone Company) was now reported to be heading a recording expedition to California for the Brunswick business; they were soon to open a pressing plant in Los Angeles.

CHAPPELL

The old-established Chappell Piano Co. Ltd. of New Bond Street was already closely associated with Cliftophone Ltd, makers of Cliftophones, when they began operating as Sole Sales Concessionaires for Brunswick in November 1923. They did not, however, take on Brunswick machines. The American company sent their record masters to Chappell, who had them placed with others for the pressing of discs labelled Brunswick Cliftophone. Six categories were put on sale, all double-sided and lateral-cut. Labels were black, violet and cream-and-gold, with prices ranging from 3/6d. for a 10-inch black label disc to 8/- for a 12-inch cream-and-gold. The numbers on the records were similar to those in America, but a few of the British issues appeared with a different coupling.

It is known that the Pathé factory at Willesden carried out some of the pressing,

100% volume and Quality



from your Records on

The Cliftohone



UNTIL the "Cliftohone" came it was impossible to hear the full beauties of a Record—those delicate notes and intonations—half-notes—the exquisite murmurs of singing and playing—which are Actually on the Record but lost to you through any other Instrument. You get Actuality—now! The Artistes seem in your presence.

ASK your Music Dealer to play you a Record on any other gramophone and then upon the "Cliftohone." It will be a Revelation—thrilling!

As a Music Lover you will appreciate the New Musical Joy which has been put within your power—how the "Cliftohone" stands in a class apart—superseding ALL gramophones. Prices from £7 10s. Deferred Payments arranged to suit requirements.

In case of difficulty—write us for a charming illustrated booklet and name of the Nearest Dealer.

CHAPPELL PIANO Co. Ltd. 50 New Bond Street,
LONDON, W.1

So supremely sensitive is the "Cliftohone" Sound Box—allied with its Sound Chambers—that it reproduces exactly what was recorded. The Great Artistes are with you, as in life, vivid, real, just as you heard them in living flesh sing or play upon a platform. It will prove that every Record has beauties which up to now have been hidden.



This wonderful Sound Box is the secret of the Perfect Reproduction given through the "Cliftohone"—allied as it is to the most perfect construction of sound chambers and all details—including the pick of the world's timbers as used for Pianos and Violins.



The above advertisement in various forms, is appearing in many of the Leading Publications.

for the faint mirror-wise inscription of that company can be found on the Brunswick Cliftophones, outside the label area.¹

All Brunswick Cliftophone recordings were of American origin and were released by Chappell on a monthly basis. Some of the repertoire was drawn from the latest Brunswick releases in America, and some from the extant American catalogue, which was up to three years old.

When Chappell took a stand at the Empire Exhibition, a recording room was installed, with W. E. Clifton in charge. This offered a personal recording service to notable visitors to the Exhibition, a service which was also carried on at Chappell's Bond Street premises.

NEW LABEL

The September 1924 advertisements in THE GRAMOPHONE were the last to describe the discs as Brunswick Cliftophone records; from the October issue they were advertised simply as Brunswick, and it was probably at about this time that the labels on the records were changed, to read Brunswick above the spindle hole and Cliftophone Limited below. Another new feature was the inclusion of 'British Made'; the earlier discs carried no indication of their place of manufacture.

In America, the original 'open' design Brunswick label had given way by August 1925 to the very familiar shield style, but this was not adapted for some time on British issues. Also in America, Brunswick records were beginning to be recorded by the Pallatrope machines, using the widely-publicised 'Light Ray Method', and the first all-electric gramophones, called Panatropes, were being demonstrated to trade and public alike. Twelve-inch electrically-recorded discs, playing for forty minutes, were said to have been produced by Ralph H. Townsend of the Brunswick, Balke Collender Company's recording laboratory.

Chappell first advertised the Light Ray Method in April 1926, although some electrically recorded discs had been issued earlier and the advertisements had implied that something better in the way of recording had taken place. The labels remained unchanged. In July 1926 it was announced that arrangements for making Brunswick records in a factory in London were almost complete, the organising staff and the plant having already arrived. (In February, the American company had formed an agreement with the British Thomson-Houston Co. Ltd. giving the latter an exclusive licence to make and sell Panatropes in Britain).

¹ Leo Reisman, in an early issue of THE RECORD COLLECTOR, states that the records were pressed by Cliftophone Limited, but Frank Andrews has found nothing to confirm this. Cliftophone Ltd. did have factories in the Bermondsey district of South-east London, and had advised the public in December 1922 to look out for the "Cliftophone Records" which were shortly to appear. W. E. Clifton, inventor of the Cliftophone and a director of the company, was a recording expert of twenty years' experience.

BRITISH BRUNSWICK LTD.

British Brunswick Ltd. was registered as a private company on September 20th 1926, with its registered office in George Street, Hanover Square and a nominal capital of £110,000. W. Sinkler Darby was appointed Managing Director (he was Chief Technical Director of Brunswick, Balke Collender at the time) and the Chairman was to be G. Roberts (a director of Trojan Ltd. and of Peak, Frenan and Co. Ltd: he relinquished the latter interest in 1927). The General Manager was Count Anthony Herbert de Bosdari, who demonstrated the British-made Panatropes to the trade, the press and a number of musicians at the Café de Paris two weeks after the founding of the company, and acted as an alternate director to Darby.

British Brunswick had a ten years' exclusive contract to manufacture and sell Brunswick records, as dealt in by the American company, and to make and sell the Panatropes by taking over the license which B.T.H. had held since February. The cost of setting up the factory and recording rooms was £17,000, which was paid to B.T.H. for goods supplied. £14,000 was paid for the leasehold of the Ducon Works factory in Shepherd's Bush to its owners, the Mainsbridge Condensor Co. Ltd. of Ducon Works, Acton (home of the Dubilier Condensor Co. (1925) Ltd.). Panatropes resulted from developments carried out by R.C.A., Westinghouse Electrical, Brunswick Balke Collender and General Electric of America and B.T.H., the latter having worked on the problem of using Direct Current.

British artists began to be recorded in the upper floors of the Cavour Restaurant (later re-named the Café Anglais), but the pressing and releasing of the recordings was somewhat delayed as the Brunswick factory concentrated on producing Panatrope machines (sales of which were declared to be very satisfactory). It was not until July 1927 that the first British-recorded Brunswicks were put on sale.

In the mean time, the Brunswick, Balke Collender company had entered into an agreement with Deutsche Grammophon under which the Brunswick record business was to have access to Polydor and and HMV matrices of the German company, and the latter would have access to Brunswick matrices and the Light Ray recording method (the rights to which belonged to the General Electric Company in America.) D.G.A.G. was also given the right to manufacture Panatropes for sale in Germany and Austria. As the American company had a substantial interest in British Brunswick, the new agreements also called for the interchange of matrices between Germany and Britain. In January 1927 a further agreement allowed Deutsche Grammophon to make and market Brunswick records throughout Europe, except for France, Italy and Great Britain. The first pressings from German matrices appeared on Brunswick records in America in February 1927, when a 'Symphony' series began on the 'New Hall of Fame' labels.

In June 1927, the Brunswick releases in Britain had the first pressings made from Polydor matrices. This was made clear on the new shield-type labels which were similar to those already on sale in America, but had 'British Brunswick Ltd.' at the bottom. The next month saw the first of the British recorded discs, with a

“none to compare with a *Brunswick*”

FOR Realism—for Volume—for Verve—there are no Records in the world to-day to compare with the “Brunswick.”

THEY have on sheer merit won their way to world-wide predominance. Through them you get the most Perfect Product of Recording Art—on them you hear the Great Artistes of the World who have entered the New Hall of Fame—the Great Artistes of the Present Day, who, untrammelled by ties, have chosen the “Brunswick” as the medium through which their great gifts can be *Actually* Recorded.

SEE the “Brunswick” Lists—see there the Great Artistes of the day who make Records exclusively for “Brunswick”—hear the Records—and you will realize the “difference”—the Charm—and all the “advance” which these Records represent by comparison with any others.



Brunswick

Records are stocked by most of the good-class Music Dealers and Stores. Ask to hear some. In case of difficulty—write for lists and the name of the nearest dealer. No music lover should delay in hearing and appreciating how perfection has been reached.

There is always something New or Great on “Brunswick.”

CHAPPELL PIANO CO. LTD., 50 NEW BOND STREET,
LONDON, W.1

The above advertisement is one appearing in many Publications circulating throughout the World

new catalogue series (the 100 series), although one or two of these were also from Polydor matrices. These, too, had the shield label.

The last Brunswick record advertisement issued by Chappell was in August 1927. The Brunswick Cliftophone Ltd. label disappeared at the same time, or a month or two earlier, for, on July 18th, British Brunswick had founded the Associated Service Co. Ltd specifically to act as factors and general distributors for British Brunswick products. Cyril L. Kempton (late of Vocalion) was General Sales Manager and a director, the other director being Count de Bosdari.

One of Cliftophone's factories in Bermondsey was destroyed by fire in October 1927, but new premises were found and, immediately afterwards, on October 27th, British Brunswick acquired the undertaking for the sum of £52,986 - 16 - id. Most of this was paid in cash. Exactly one month later, British Brunswick Ltd. was floated as a public company with a nominal capital of £250,000; the shares offered to the public were over-subscribed ten to eleven times. The Directors were Bosdari (Managing Director), Roberts (Chairman), Darby and E. Ricketts (of Cliftophone Ltd. and the Chappell Piano Co. Ltd.). In the next month, the company moved its registered office to Cavendish Place. Brunswick, Balke Collender had taken one half of the 200,000 preference shares of British Brunswick.

Cyril Kempton was appointed Sales Manager for British Brunswick, and he immediately promoted a competition with prizes totalling £1,000. Competitors had to place in order of popularity eight records which had been asterisked in the monthly supplement. Tone Tests, similar to those put on by Edison, were promoted at the Philharmonic Hall with Fred Elizalde, the jazz pianist and dance band leader, and the latest models of the Panatrope.

On April 5th 1928 British Brunswick accepted a loan of £50,000 from the Duophone and Unbreakable Record Co. Ltd. The two companies then entered into an alliance, and pooled their manufacturing and sales facilities. Duophone had just acquired additional plant and a factory in the Raynes Park/New Malden area, and the two companies had other works in Shepherds Bush, Feltham, Southall and Slough. (The letters of the word 'Buckingham' were used on solid stock Duophone records, Brunswick and, subsequently, Decca records to identify the progression of stampers used in the pressing of discs).

British Brunswick then passed under the control of Duophone. Picketts had resigned in April, as had Roberts and Darby in May 1928; they were replaced by Duophone's directors, Sir Alan Burgoyne, William Goldie and Edward D. Parsons. The company had just entered into an agreement with the Marconiphone Co. and an un-named but leading gramophone manufacturer, to market a popular-priced Panatrope. In return for this Brunswick were to receive a percentage of Marconiphone's turnover on electrical reproducing instruments in addition to a cash payment on each machine made and sold under the agreement.

At this time, the Associated Service Co. were accepting back from factors 50% of

all unsold dance band recordings on Brunswick records which had been on release for over one month. In June 1928 British Brunswick put Cliftophone into voluntary liquidation, and a £12,000 debenture on the company's property was satisfied in full. As a result of this W. E. Clifton was partly responsible for founding a new independant company called Cliftophone and Records Ltd.

Two more directors from Duophone were elected to Brunswick's board in September and October. The first electrically-recorded Duophone records, on solid stock, were announced in November 1928, with labels very similar in design to the Brunswick shield. Some new unbreakable Duophones, electrically recorded, were also introduced. Duophone's registered office was moved in with Brunswick's at Cavendish Place.

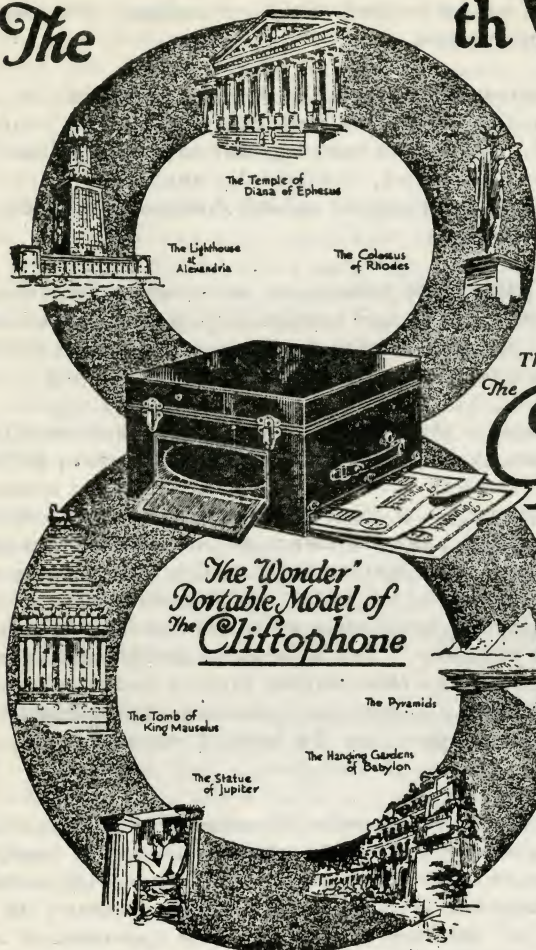
In January 1929 the remaining £50,000 of debentures were issued, and Goldie and Firman resigned their directorships. The Stuart advertising agency petitioned to have both the Duophone and Brunswick companies compulsorily wound up, but both petitions were denied when the creditors were paid in full at the time of the hearing.

During this month, Edward Lewis, a stockbroker, had approached the Directors of Duophone with an offer to purchase its record making plant and factory at New Malden, and the Chenil Galleries recording rooms, as he wanted record manufacture to be taken up by the Decca Gramophone Co. Ltd, which he had assisted in floating. An agreement was reached with Duophone, but the Decca directorate wanted nothing to do with records; Lewis then formed the New Malden Holding Co. Ltd. and agreed the purchase of the Duophone assets on January 11th 1929. By February 14th he had formed the Decca Record Co. Ltd, having acquired a majority shareholding in the Decca Gramophone Co. for his new company. The Brunswick and Duophone solid stock records continued to be pressed at the New Malden factory under contract to the Decca Record Co. From February, too, 'Brunswick' became a registered trade mark in Britain, and the words began to appear on the labels. A new electrical process was in use.

By May 1929, British Brunswick's directors were down to three in number, including de Bosdari. A Receiver was appointed for the Duophone business in June, and in July the Decca Record company issued its first records. The Brunswick factory at Shepherds Bush had been sold to Duophone (Foreign) Ltd. On September 11th The Duophone and Unbreakable Record Co. obtained an order for the appointment of a Receiver and Manager for the business of British Brunswick, and, on October 5th, the company was petitioned into liquidation at the instance of the Brunswick, Balke Collender company, as creditors. In March 1930, the K. T. B. Manufacturing Co. Ltd. did likewise to the Duophone company, which was eventually wound up in 1937.

British Brunswick Ltd. was finally wound up in December 1934. In July 1930 the liquidator stated that the company had failed through starting on too ambitious a scale without enough capital. The latter had vanished before a new board could be appointed to take control and there were also excessive royalty contracts and harrassments in the firm's relationship with the American company (which also required high royal-

The 7th Wonder of the World!



Even as the Seven Wonders of Ancient Days dwarfed all other things of their kind by their magnificence of magnitude, so the supremacy of

The "WONDER" PORTABLE MODEL of

The Cliftophone

in appearance and performance is manifested at the present day. It is the greatest achievement of its kind, equaling in power cabinet models of other makes. That perfection which others claim is revealed only in the Cliftophone. Comparison proves it. Its remarkable volume of sound—true reproduction of every note of the musical scale and beauty of tone will entrance you. Many to whom the Gramophone was previously a *bête noire* are now ardent Cliftophone enthusiasts.

SPECIFICATION. Complete Internal Horn. Plays with lid closed. Holds nine 12 in. records. Size 12½ in. × 12½ in. × 7½ in. Weight 14 lb. Finished in Black Leatherette. Garrard Motor new type, extra strong, single springs. 10 in. Turntable, plays 12 in. records. Nickelled fittings. Cliftophone Sound Box with new type tone arm.

Price £5.5.0

Most good class Music Dealers and Stores stock the Cliftophone. In case of difficulty write us for name and address of nearest dealer.

YOU MUST ASK TO HEAR IT PLAYED

Your Music dealer is waiting to demonstrate this new wonder portable Cliftophone model to you. Don't neglect the opportunity. Comparison will make you disappointed with the performance of any other make

CHAPPELL PIANO CO. LTD.
50 NEW BOND STREET, LONDON, W.1

ties). A further contributory factor was the practice of sending out large batches of unordered records to factors who refused to pay for them. Profits could only have been achieved with a colossal production rate, which was never achieved. The possibility of fraud on the part of the directors was open to question.

Thus ended the first series of Brunswick records in Britain, with the issues being given their own British catalogue numbers instead of sharing the numbers issued in the U.S.A. More than a year elapsed between the disappearance of British Brunswicks in October 1929 and the label's reappearance. During that period, Warner Brothers had bought out the talking machine, record and radio business of Brunswick, Balke Collender and formed the Brunswick Radio Corporation. It was from that continuing business in the USA that the next series of Brunswick records appeared in Great Britain, through a new company, Warner Brunswick Ltd. Once again, the Chappell Piano Company of New Bond Street were the sole sales concessionaires.

People, Paper & Things G. Frow

The good news from the Edison Site at West Orange is that all early non-commercial cylinders have now been put on tape by the B. B. C. and will presumably be edited for a programme or two made from them. Even those broken in two parts were wired together and transcribed, and the clicks will be edited out. Five different sized Expert styli were used for the transfers, and some difficulty was met with the rigidity of the reproducer and lateral shrinkage of the cylinders over the years. Unfortunately Queen Victoria's cylinder did not show up.

Transferring sound from cylinder and disc records has become a business for John R. T. Davies, formerly leader of the Temperance Seven Band of the 'sixties. In a June press article one Godolphin Horne reported this new career as a recording restorer for two types of customer, the big company wanting a defect removed from a record before release and the owner of a broken cherished record who would like to hear it restored to health once more. The methods of retrieval are touched on generally and involve various turntable speeds and tape speeds, a filter with 27 knobs, and removal of clicks from the tape by scraping (?) with a razor blade. A figure of £70 for repairing a record is mentioned - a healthy lesson to all of us to look after our possessions.

Every record collector worth his salt was sorry to hear of the collapse of the Gramophone Exchange in mid-June. This was the last survivor of all those personal

GENUINE EDISON BELL

There is no good Reason for
Anyone in the British Islands purchasing
ANY FOREIGN MADE
PHONOGRAPHS AND RECORDS.

The Edison Bell does not rely on a photo and a name on constant parade year after year—It relies on the true merit of its products—They do not keep a wizard, claim no marvellous powers—But all the same in their humble industrious way they managed to introduce the

BEST GOLD MOULDED RECORD
FOR
ONE SHILLING — YEARS AGO.

EVEN WIZARDS MUST MOVE—WHEN THEY ARE PUSHED.

whether they like it or not—and make virtue out of necessity.

No Important improvements have been made in Phonographs for many years—Think it out, Ye Phonograph Men—It is 12 years since the Automatic diaphragm was introduced—since then—

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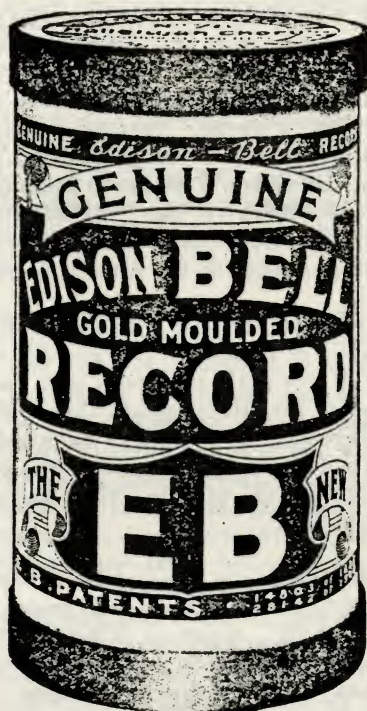
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There is but a limited quantity to be issued, and those left after U-T-D Dealers are supplied will be sent with deliveries of 3 doz records, packed inside each. Orders may be sent through your factors, specifying the 3 doz. records desired.

Some of these boxes arrived as our last (the 42nd) parcel was being despatched, and were sent out to a few U-T-D Dealers. **ALL WILL RECEIVE ONE OF THEM** with next parcel (the 43rd).

Dealers who only receive the chosen Dozen would find it to their advantage, as the season is beginning, to allow us to send the whole 24 records issued this month. Please advise us.

DEALERS who are not on our U-T-D List should send in their names at once

To the old address: **EDISON BELL, 39, Charing Cross Road, London.**

service shops in London that existed before the last war - E.M.G., Rimington van Wyck, Imhof to name the principals. The Gramophone Exchange was in business well before the 1914 war. Founded by "Pop" Russell, who was once involved in a cylinder business bearing his name, it flourished from the early 'twenties in a shop in New Oxford Street and then in Shaftesbury Avenue, 200 yards south of the Society's present-day meeting place. There, patrons would retire with records they favoured to listening booths to try them out on E.M.Ginn gramophones, and the situation remained rather like that until the fifties. At that time, the Gramophone Exchange moved to Wardour Street, an unfortunately sordid street in the West End and home of the film industry. Here the business never seemed quite at home. Until his death about ten years ago "Pop" Russell still personally greeted customers, and the shop carried an atmosphere of time standing still, not exactly a recipe for success in these days. High rents and overheads and a record-buying public for whom knowledge of music counted for little were blamed for the failure of this universally-known business.

The B.B.C., it is noted, has planted a tree in the garden near Broadcasting House to mark the 50th anniversary of the start of gardening programmes. The first to broadcast regularly on gardening topics was C.H. Middleton; it may not be known to everyone among British members that he made a record called "Come into the Garden with C.H. Middleton" (Parlo. F 1298). This has an appropriate musical accompaniment to his observations on the solace of gardening, and is a pleasant, simple little record in today's harsh times and well worth picking up. Incidentally Middleton was always introduced on the wireless as "Mr." Middleton, and it is a reflection on those more formal times that his first name has only recently been revealed as Charles. He was in his time gardener to the Sitwell family.

Another old-timer, and fortunately still with us, is 85 year-old Dr. George Thalben-Ball, organist for 58 years at London's Temple Church, and he is retiring from that position. He has an active life for a man less than half his age with concert recitals and a position as organist for Birmingham City and University, and retirement was not in his mind, but apparently the Benchers have asked him to do so. He was of course the man responsible for the famous recording of Mendelssohn's "Hear my Prayer" (HMV C 1329 / Victor 35856) back in 1927, which long ago gave him eligibility for a million-selling Gold Disc.

Anyone who has bought the facsimile Crystal Palace programme of 1896, noted in the August issue, may be curious about an announcement on its Page 62 of a baseball match for the R.G. Knowles Trophy. Knowles (1858 - 1919) was a well-known music-hall comedian in his day, a droll character in seedy opera hat and frock-coat who told stories at very high speed - a few of his recordings may be found on G and T - and perhaps the only reason for his involvement as a patron of a little-known game in Great Britain was that he was a Canadian.

Following a request for unusual Peter Dawson material in this country from the National Library of Australia in the June issue, we hear from Peter Burgis, the Sound Archivist, that progress is being made towards a set of recordings for the Dawson centenary next year. As far as possible the duplication with Dawson items

now on l. p. will be avoided and the set will matter from radio and interview, later Australian recordings and a few unissued items. The final number of records has not been stated, but Peter Burgis has promised a playing time of about an hour per disc. This enterprise sounds exciting and members will be informed as we hear of progress being made. Dawson, a pupil of Santley, just made the journey from cylinder to stereo, leaving his name or pseudonyms on so many makes of record that all are probably not yet known.

Rosa Ponselle who died in June was the last of the singers accorded a biography in the back of the HMV catalogue and the Victor Red Seal section; four instrumentalists still survive (Rubinstein, Heifetz, Menuhin and Horowitz), but singers are much older when they reach maturity: prodigy instrumentalists of ten or twelve years of age are not uncommon. Rosa Ponselle started her singing life in vaudeville and cabaret and was introduced by Caruso to Gatti-Casazzo. She made her debut at the Metropolitan in *La Forza del Destino* in 1918.

The distinctive actor Richard Goolden made only three 78 records as far as is known, on the HMV *Alice in Wonderland* set when he played the Caterpillar, and the two adventures of Mr. Penny on Columbia DX 791 and 815. The Mr. Penny series appeared weekly on the B. B. C. 's *Monday Night at eight* in the later 1930s; Mr. Penny was a mild little civil servant who was always getting into situations from which he extricated himself by a dry sagacity. A retiring man, Goolden left £260,000.

Lastly, Jessie Matthews will be much missed by the musical theatre-goers and film fans who remember her warmly in the thirties. Fortunately she has left a generous legacy of Brunswick, Decca and Columbia records, some of which have come out again on l. p. The originals have been collectors' items for many years, and a copy of her first recording, released in mid-December 1927 (*Brunswick 135 My Heart Stood Still / Just a Memory*), with Hutch at the piano, must be a rarity. Frankly her musical films, although commercially successful, were generally slated by the critics. Seen today on television, the musical and dance numbers compare well with the best of Hollywood, and the tunes are still well remembered, but also, like the Hollywood offerings, the story fabric is always rather threadbare.

Members who were at the pleasant and well-organised Phono Fair at Pyrford will have seen the Dutch-made 78 re-pressings of the cabaret humourist Louis Davids singing with Ambrose's orchestra. (*I'm Gonna Get You / Why Shouldn't I?*). The original dates from 1931 and the re-pressing is in laminated form with a photographic subject on each side with music title details. This costs £5.50 post paid from "Nipper", Jacob van Leonekade 171-3, Amsterdam, Holland.

If space allows in the next issue, it is hoped to list the publications noticed in this column over the past year, and repeat this at occasional intervals, preferably devoting a little more in each issue to minor talking machine topics; any additional contributions from outside are welcomed.

Life Among Gramophones

by Ted Cunningham

When I first went to Southend Boys' High School in 1943, their teaching of music accorded with the old British tradition that nobody must benefit from it, still less enjoy it. There was a clear understanding that if God had intended us to enjoy music He would hardly have given us cricket. Music was work; music was a sort of static Swedish drill. We did it standing in rows in the Hall, bellowing out the less risqué British folk songs, to the accompaniment of a piano whose sustaining pedal was applied with relentless vigour. As for teaching young people to play an instrument, or even to read a stave, that was not the school's job; that sort of thing was done by strange twilight people who dwelt along with chiropodists and corsetiers, in nondescript terrace houses with brass plates on the gateposts.

To be fair, this cautious approach to musical education was the result of a war-time phenomenon which also affected other subjects in the syllabus: most of the regular teachers had been taken away to fight in the trenches. Their places had been filled by older men clawed back from retirement, and by spinsters of assorted vintages, seemingly pressed into service from the County Borough's many infants' schools. Of such was our music teacher; a well-proportioned young lass whose eagerness to impart musical knowledge was impeded only by her own lack of it. How she laboured to transform us, overgrown louts grotesque in our 'utility' school uniforms, into cherubic choristers. What agony she must have suffered when our voices began to break; what torment to hear us croaking, basso ridiculoso: "When he comes back he'll marry me, Bonny Bobby Shafto!"

We remained determinedly unmusical despite all she could do, and despite our names as well. For our form register showed that we harboured in our ranks a Rodgers, a Hart, a Cole, a Porter, a Jerome (but not a Kern, alas) and for good measure a Victor Herbert. Mind you, we also had a Priest, a Bishop and a Good-child, none of whom influenced us for the better.

Sometimes, to give us a change from singing, Miss would play The Records. She played them on the school radiogram, a remarkable piece of equipment which contrived to combine impeccable sound reproduction with styling of inspired vulgarity. Its design and sheer size suggested the reception desk of Shephard's Hotel in Cairo; its profusion of costly wood veneers could have served as a timber importer's sample chart. The heavy lid opened and closed with what I can only describe as an audible silence, revealing a radio tuning dial like an illuminated fish-tank, and a turntable with an autochange of such sophistication that nobody knew how to work it. From an immense speaker-grille of rich brown brocade there emerged an excitingly expensive sound. The mains-hum alone was worth listening to, with a throaty bass and a crisp champagne-fizz treble. Early in the war a bomb had damaged the Hall and demolished the fine organ, but this prodigious machine had been left entirely unscathed.

Equipment of such magnificence deserved better than our teacher could provide, for The Records were nothing but a collection entitled "Instruments of the Orchestra".

Apparently Dr. Malcolm Sargent had arranged a competition to see which orchestral musician could produce the most boring sequence of noises. For my money the trombonist won, transforming the theme from Wagner's stirring Pilgrim's Chorus into a tired lament for aching feet. Miss would place these records on the turntable with an air of great reverence. As we listened to the sound of a violin she would heighten the experience for us by holding aloft a picture of a violin. There were six sides of this stuff but she never gave us more than two at a time, whether for fear of inflaming our youthful passions or her own I cannot say. After learning what the instruments sounded like individually it would have been nice to hear them playing in ensemble, but this was not to be. With "Instruments of the Orchestra" our teacher had shot her bolt. They were the only records we had.

All this changed dramatically at the end of the war, when Arthur Hutchings returned from the RAF to resume teaching English and Music. The school folk-lore abounded with hilarious tales of his pre-war days, and great was our delight to discover that he lived up to his legend most satisfactorily. It was a new thing for us to see a master stride into the classroom, tear off his tattered black gown, clean the blackboard with it, cast it with a majestic flourish into the waste-paper basket, and turn to us with a beaming "Good Morning!"

In 1945 "Hutch" was already established as a music critic, author, broadcaster and composer, and within a couple of years he was to leave us to be appointed Professor of Music at Durham. In a school (and, indeed, a town) not then noted for the encouragement of intellectual curiosity, he set about our closed minds and opened them up like oysters. Discovering that none of us had ever seen an opera he took us to a Saturday performance of The Marriage of Figaro in English, at Sadler's Wells. He made only two stipulations: the wearing of school cap or blazer was forbidden, and on no account was anybody to call him "Sir". Well, we had to call him something, and during the long journey to and from London many heads turned our way for a closer look at the man shepherding a score of fourteen-year-old boys, all of whom addressed him affectionately as "Dad".

For most of us this introduction to Opera was an unqualified success. Those few who didn't go home whistling snatches of Mozart were at least pleased to discover that operas could have jokes, even rather rude jokes such as one didn't hear in ITMA. For me it was more complicated. Opera hit me with such an impact that I was stunned. It was like falling thirty feet into the floor of Aladdin's cave. When Hutch realised this he promptly lent me his own set of the complete 1934 Glyndebourne Figaro; three volumes of quite unblemished records, to all appearances spanking new. Most people would as soon have lent the Portland vase to a chimpanzee: Hutch, finding that I would be playing his records on my old acoustic gramophone, merely asked that I be sure to use thorn needles, which he gave me together with a sharpener.

This astonishing man, surely the only Professor to have a Radio 3 talk introduced by an announcer who couldn't keep from laughing, retired as Emeritus Professor in 1968 and now lives happily in Devonshire. I hope he reads this, and enjoys being reminded of the windows he opened in so many minds all those years ago.



This marks a great advance in the art of recording sound, and care will be taken that

EVERY RECORD is a **MASTER RECORD.**

These records will be easily distinguished by their newly designed box, and will be known hereafter as the

NEW N.P. RECORD.

EDISON BELL—ALWAYS FIRST—ALWAYS UP-TO-DATE.

FIRST IN 1890. — FIRST TO-DAY.

Mrs. George Formby Senior

Barry Williamson

On August 1st 1981 a frail old lady who never made a recording in her life died quietly in Warrington. Strange that such an event could warrant mention in a journal devoted to the history of sound recording, but not so strange when it is realised that the lady was the wife and mother of two of the great stars of British entertainment who were prolific in their recording activities. Mrs. Eliza Booth, who died at the age of 102, was the wife of George Formby Senior and, of course, mother of George Formby Junior, both of whom lie buried in a cemetery in the Wilderspool area of Warrington. Ironically Warrington is now officially in the county of Cheshire, although to an ageing northerner like me it will always be Lancashire, as will the two great comedians who lie buried there.

George Senior started on the provincial music hall stage in the 1890s under his real name as George Hoy. Success eluded him until he read the name 'Formby' in a railway timetable and he decided to use it as a stage name. Perhaps coincidentally his star ascended until he was able to appear successfully in London in the early years of the century and he held a position at the peak of an overcrowded and highly competitive profession until his untimely death in 1922. There was, in those days, very limited scope for a truly and identifiably northern comic in the London music hall because the accent was difficult and the style of humour quite different. It was said that London could only accommodate one Scots comic at a time and this was broadly true of northern comics, although the humour of the Yorkshireman is somewhat different from that of the Lancastrian.

His records, on almost every make of cylinder and disc, do not appeal much nowadays because of their reliance on drollery, but it is the type that improves with listening. The northerner will feel a little of the irritation that some Scots feel about Harry Lauder, who was seen as presenting an unfortunate image of his kinsmen, but the greatness is undeniable.

The strains of the profession resulted in George Sr's contracting 'consumption', but he continued on the boards until his health broke completely during performance in Newcastle-upon-Tyne. Indeed his cough became as much part of his act as his allusions to 'John Willey'. "Ee, I'm coughing better tonight" would guarantee a laugh as he coughed his short life away.

The strains of a stage career convinced George Sr. that his children would find their living elsewhere and George Jr. trained as a jockey, earning at the same time a reputation for entertaining his fellow apprentices. By the time his father died the young man was outgrowing the alternative career and he soon followed his inclinations on to the stage, appearing first as George Hoy and performing his father's material unsuccessfully. A new type of act developed which was both similar and at the same time different to his father's, and success soon followed. George Jr. learned his profession on the variety stage but moved into the new talkie films early in the 1930s, where his toothy grin, alternating with vacant expression, was tailor-made

for the close-up and his awkward gait for the comic chase or action. He was unquestionably top British film and recording star of the 1930s and he followed this with outstanding work entertaining the troops and war workers throughout the 1939-45 was, becoming both admired and truly loved by all.

In the days of censorship George could always 'get away with it' as they used to say, and despite sailing unbelievably close to the wind he entertained the Royal Family at Windsor on several occasions. Perhaps it was that innate ability to judge the audience that made him a great star and it is certainly true that his reference to his 'Little stick of Blackpool Rock' had a degree of ambiguity when the audience was 'family', but it was clearly something else to a forces audience.

I had the good fortune to see George Jr. several times at his peak and at the time his prowess with the ukelele was undisputed, so you can imagine the surprise when he admitted in a television interview shortly before his death that he could only play in one key and his habit of changing his uke. for each song was not for tuning as he usually said, but because he had a set of them tuned to different keys for different songs. Perhaps such things should never be admitted because the illusion is more important even when the career is over.

George's success faltered with ill health during the run of his only London stage show 'Zip Goes a Million' in the early 1950s, and thereafter his appearances were spasmodic.

Mrs. Eliza Booth died a few days after her 102nd birthday and one link with half a century of entertainment is broken thereby. Fortunately the records of both Georges are fairly plentiful even today as testimony to their recording successes and for your entertainment. I think I prefer George Sr. on record and indeed very rarely play a record of the younger one, but then all his material is so familiar.

As a footnote I used to live in Formby, Lancashire, long before I realised that the name had been borrowed, and I disgusted my neighbours by referring to the place as a 'sort of cemetery with lamp-posts'. Could it be that Formby and not Wigan is the ultimate music-hall joke?

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OCTOBER ANNIVERSARIES

Two important anniversaries fall this month, related as it happens to two main (and rival) camps in the history of sound recording.

On October 21st 1931 electric lights were turned out for a minute in towns all over the United States, in honour of the man who had died three days before, on the 18th, and who, back in 1879, had achieved on October 21st his first successful experiment with the incandescent electric light. By that time, Thomas Edison's other famous invention, barely two years old, was in a dormant state and who knows, it might have remained so had others not spurred Edison back into activity on that front with the challenge of competition.

Much as we have always admired Edison's invention of sound recording, there has at times been a tendency to forget the importance of others in the field. Not just Scott or Cros (neither of whom actually produced a machine which reproduced recorded sound), but the two Bells, C.S. Tainter and of course Berliner, Johnson, Bettini, Lioret and others. Of all these, it is really the Bell-Tainter partnership to which we owe most, for they invented the incised wax method of recording which Edison subsequently adopted and so, in due course, did Johnson and all cylinder and disc record-makers until the coming of magnetic tape (and even that was invented in 1899, but that is another story).

A note from Frank Andrews recalls the development of the Bell-Tainter system from its first private demonstration in October 1881 to the expiry of the British Patent No. 6027 of May 4th 1886 in 1900. Space does not permit a full publication of the story here, but there are one or two salient points which deserve mention. The process demonstrated in 1881 covered both lateral and vertical recording on cylinder or disc, and copper copies could be produced from the wax masters. Interestingly, Patent No. 6027 contained no less than 110 claims, but 100 of these had to be disclaimed when it was discovered that they had been covered already by Edison's original British Patents (which had no equivalent in the U.S.A.) but had become public domain through the Edison Patents' not having been maintained. (All claims in the American Bell-Tainter patents remained intact until 1903).

Sadly, the fact that both the Bell-Tainter Graphophone and Edison's Perfected Phonograph of 1888 were conceived as dictating machines and nothing more has left us no legacy of historic recordings from those early years; Gouraud in England collected some valuable recordings in 1889-90, and in the States phonographs were soon being used for entertainment in the early 1890s, but the hold on both Edison and Bell-Tainter patents in Great Britain of the Edison United Phonograph Co. and the Edison Bell Phonograph Corporation Ltd, and the latter's refusal to allow any machines to be sold, rather than hired, restricted the building up of a repertoire. Edison Bell licensed J. E. Hough to sell small phonographs and pre-recorded cylinders in 1896, Gramophones started to trickle in from America (the Gramophone Co. was founded in 1898) and the Columbia business was able to start selling its Graphophones and incised-wax recordings after May 3rd 1900. Other firms, including the Gramophone Co., were likewise free to use the incised wax method in Great Britain after this date.

This meeting was held on a Sunday as a joint affair with the Chilterns Branch, and once again John McKeown arranged for us to use the Eccentric Club, and generously provided tea and sandwiches. Unfortunately, the Chairman could not be present, so Steve Jellyman acted as M. C. and opened the meeting with a brief account of the formation of the Chilterns Branch in 1977.

The programme was a mixed one, and began with a demonstration by John McKeown of two HMV cabinet gramophones (Models 261 of 1927 and 194 of 1928-30) with their backs removed to show their internal horns, of serpentine and Re-entrant form respectively. For comparison, a Columbia cabinet model with Plano-reflex horn was shown. Among records played on these machines were Gladys Rice and Billy Murray in a duet from Sunny, storm music from Die Walküre, an aria from H.M.S. Pinafore, Eric Coates' Wood Nymphs and The Laughter Makers in Our Operatic Society.

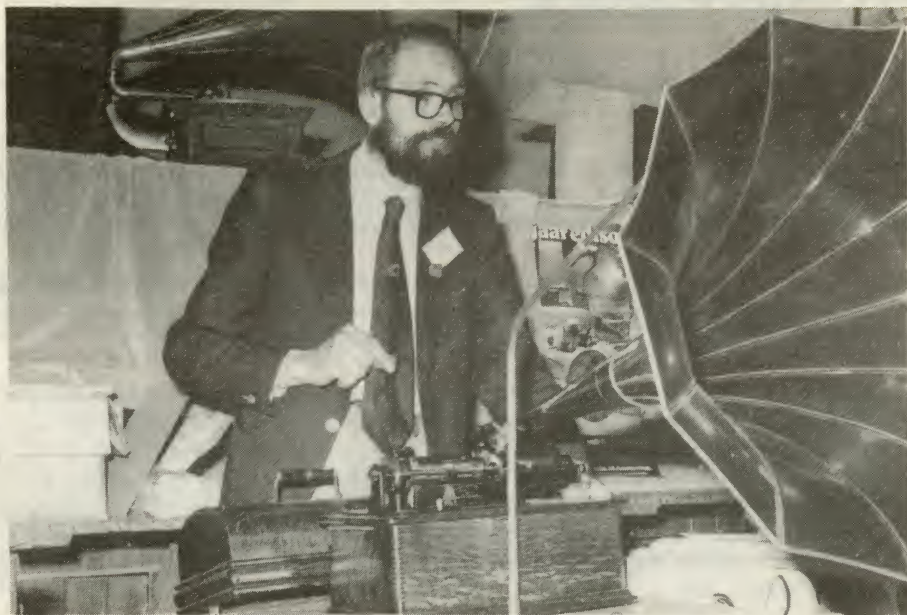
John Smith showed several of his own miniature models, including one of a hand-turned Berliner, and demonstrated a tinfoil phonograph, which showed how the principle worked, although it was not a copy of any particular model. Paul Temple showed an early 45r.p.m. player, a Pathé "bowl-in-lid" machine and a hand-turned Berliner. Len Watts then rang the changes by playing a Polyphon disc musical box.

After tea, Steve Jellyman played a superb Model B Triumph: we heard The Sinking of the Titanic, a doleful song by E. V. Stoneman, a country and Western singer who made the transition from cylinder to stereo (he died in 1968), My Blue Heaven and Joe Condulla in Bass Ale Blues. Ossie Waite, one of our senior members, recognised the machine, which he had known all his life, and promised to send Steve details of its history. With a Model O reproducer fitted, this machine then played a two-minute Peter Dawson cylinder (Connemara) and Duncan Miller demonstrated one of his home-made brown wax cylinders to very good effect.

A Lioret No. 2 machine was heard through amplifiers, and a Baird Televisor was uncovered and discussed. Twenty-two of these are thought to exist, out of the 1,000 made; this was No. 628, thought to be the only one made for a 6-volt supply. The meeting ended with several members giving short recitals, mostly played electrically or on John McKeown's big Columbia machine.

From Steve Paget came a 4-inch Durium advertising a Pathé film and, among others, a Sarusaphone played by the Clare ~~ance~~ Williams Blue Five. Peter Martland's contribution centred on the disappearance of English dialects, while Ted Cunningham's featured Englishmen making fun of foreigners and vice versa. Lee Roberts shown a rare double-spring Pigmy Grand Gramophone, and Dave of that ilk played a Louis Bradfield Berliner (The Fallen Star) on a G and T Style No. 6. The recital came to a noisy conclusion with a Columbia BC Sound-Magnifyer, which did just that. Our thanks to all who contributed to this most enjoyable afternoon.

L. W.



Correspondence

Harlow, Essex
22nd August 1981

Dear Sir,

Although I happen to be a 'young computer programmer', I still use a manual system for filing my records and so I read George Frow's article with interest. My own method is broadly similar, but I would like to make two suggestions.

Firstly, surely it is not necessary to stick anything on the record label itself. If the sleeve has both the collector's filing number and the maker's record number written on it, that is all that is needed to match the record to its sleeve.

Secondly, the problem of misplaced records can be alleviated quite simply. Using a ruler with centimetre markings, I draw lines or stick labels around the edge of the sleeve to indicate my catalogue number. If using a numeric system, then the first 10cms from the top of the sleeve are used to indicate 100s and the second 10 cms indicate 10s. Thus for number 536, for example, I draw a line at 5cms. and another at 13cms. from the top. This method only works well if the same kind of sleeve is used throughout. (For proud Englishmen like me, inches or half-inches would no doubt serve equally well - ED.)

Incidentally, Mr. Frow's system can be adapted for a computer and extended to include as much information as thought desirable, or the collector has time to type in. Home computing is already a reality and although not yet economically attainable for most of us, could well become so within a few years. However, potential customers should be cautious. Most small computers are fine for complex calculations or devising electronic games, but not all are suitable for record cataloguing. Some comparatively cheap computers can only store programs and these would be of little use. At the very least, the computer must be able to store details of records permanently and to present back those details in various different orders. Some small computers are not able to keep all the information in one place for a large collection. This would be like having several small collections each with its own filing system, and might not be very easy to use in practice. And then the machine has to be programmed....

Of course, not everyone wants a computer in their home, and in truth our hobby is none the worse without it. But I predict it won't be very long before we see avid collectors at record bazaars, eyes skimming their computer printout.

Yours sincerely,

Chris Martin.

(Never mind misplaced records, there was a misplaced page in George Frow's article, which is why Page 258 does not appear to follow on from Page 257. The missing page is included in this issue as Page 287 and can be cut out if desired - ED.)

premier side, and another on the corner of the cover that will will first meet the eye. It is suggested, for instance, that all the 12-inch records be marked A-1, A-2 and onwards, all the 10-inch B-1, B-2 and so on, and non-standard sizes C, D etc. Each size may be marked in different colours, black for A, red for B, and this will help for quick identification in the catalogues. The writer went a step further when, in the days when ink could be bought in most colours, each group of one hundred used to be numbered in a new colour and entered into the filing in the same colour. Not only were black and red used, but green, violet, brown, yellow, magenta, orange and turquoise. This became far too laborious an exercise, and the colours eventually reverted to red for 12-inch and black for 10-inch, and this is within the scope of a two-colour typewriter ribbon when preparing cards.

From early experience it soon became plain that writing titles in an old school exercise book is far from ideal, and rather than side-step into a loose-leaf system, a straight plunge into a card index method is recommended as best in the long run, although our computer expert who has presumably stopped reading by now would undoubtedly protest at such dogmatism. Card indices may be purchased in units of three to start with, a small box, a packet of cards to cover the alphabet and a packet of record cards, a fitting name for white cards with faint lines. The smallest size of record card is 5in. x 3in. and really quite large enough for a 78 collection, but 6in. x 4in. cards are recommended for l.p. so-called albums which have perhaps 12 or 14 tracks.

The basic information that the collector will want to have from his records is the performer and the titles of the pieces being presented. A third, the composer, is optional, and please be warned, this area is full of man-traps, especially if the job is done properly. Most songs and ballads had two composers, lyricist and musician, often equally well-known such as Weatherley and Adams, or Weston and Lee, while the sort of popular dance music that fell in the last war often had three or four people involved. In addition there are and were always squads of people called 'arrangers', often ingenious people who altered existing music or strung together others' fragments and called them medleys, selections, switches, pot-pourris and the like. The arranger is not a modern wonder, picking royalties off other people's materials, and Liszt and Berlioz did much arranging, to quote only two. The listing of composers can become involved and dates and first names are beyond finding at times.

May we presume that the collector has bought himself two boxes or drawers, two sets of different coloured index cards and some record cards. On the set to be given to the recording of performers, his or her, or orchestra name should be written on the top line with surname or principal name first. On the two lines below should be written the two items on the record, qualified by composer, both lines bracketed to point to the number of the record which is in a column ruled on the right. This card must not be filed away until these items are entered on two fresh cards from the other set purchased, the title to the left, the number in a column in the middle and the performer on the right. It is recommended that the premier side should be denoted 'a' and the reverse 'b' - e.g. A-1a and A-1b. Items covering both sides should omit these suffixes. By holding the performer's card handy until both or all items

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EDITORIAL ADDRESS: The Hoo, Hook Green, Meopham, Gravesend, Kent DA13 0HP

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